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errors which too frequently mark even judicious reformation. With a view to render the ancient tones acceptable to modern ears, they have been clipped and trimmed up in all shapes, and reduced to the flimsy form of what are called *chants*. But of all the extravagancies to which they have given rise, none are more remarkable than most of the works which have appeared adapting them to English words. Setting at nought all the rules by which they had been used to the Latin language, the authors of those books took the surest way of making people think the Tones unsuitable for English words; and, however easy and simple might have been their correct use had the Latin rules been followed at first, these false adaptations have wrought such manifold confusion that nothing less than the elaborate work before us can possibly rescue the Tones from corruption. Like Marbeck's "Book of Common Prayer Noted,"—a work which more than any other is the standard authority in the rest of the ordinary ritual of the Anglican Church,—the "Psalter Noted" is very unpretending in its title, and the casual observer would scarcely believe that, in it, every syllable of the Psalms is set to its proper note or notes, not in the general way adopted in other publications, but in the full and precise manner in which any anthem or "service" is given. "The style of Notation" (to use the words of the preface) "adopted in the Psalter is taken from the work of Marbeck, already alluded to, and is the appropriate ecclesiastical representation of the Plain-Song of Christendom. Simple in itself, representing something entirely different from the measured song of other music, yet not without measure of its own,—containing in its few forms the records of the holy songs of many generations, which for want of practice have become no more, alas! than a dead letter, even to the ministers of our church, who are thus excluded from the best sources of information as to the true construction of such music as is proper for use in the Divine Service,—it seemed only natural and a matter of course to the Editor, that in lending his best aid to the efforts now making to bring back the genuine Psalmody of the Church, he should write the music of that Psalmody in its own character."

The "Accompanying Harmonies" are of course rendered in modern notation; but even there the tenor part is preserved in the old character, and forms the plain-song which should be sung by the congregation at large—the choir or organ adding the other parts.

Here, then, is a remedy for all the corruptions which under the name of "chanting" are so rife in our churches—less only in degree in the cathedrals which should be perfect models than in those subordinate churches where even the *preaching* of the sacred songs of David is too often a positive relief to the wretched performance of the *Venite exultemus*, so frequently sung in inconsistent contrast to the other Psalms at Morning Prayer. We trust that the work may be generally appreciated and brought into use, and that, while, in this part of the service, "the learned musician and the skilful chorister mind not high things, but condescend to those of low estate in musical proficiency," we shall have the genius and science thus pent up in one direction turned in the fullest tide of inspiration into the Anthem and Communion Service. Marcello's "Psalms" have mostly a Gregorian Tone placed as the intonation to each mag-

nificent composition. Here is one of many instances of the humility of true genius doing homage to ancient Church Song. Could a church-composer of our day have a better mission than to provide an ornate anthem for each morning and evening service, founded on the Tone in the "Psalter Noted," the words being some striking passage in the appointed Psalms? The Anglican Church has abolished the ancient *antiphon* which gives so much impressiveness to the Roman use of the Psalms, but her *anthem* after the third collect might always with great propriety recur to the Psalms sung in the previous part of the service, and enforce some of the sacred words already proclaimed in *plain-song* by a composition combining all the embellishments of harmony which modern science can supply. Surely such a design might call forth a school of Anthem Music, at least superior to anything which has been produced in the English Church for nearly two centuries.

In conclusion, we cordially recommend Mr. Helmore's admirable work to general use. The beauty of its printing and the cheapness of its price are only equalled by its practical utility. Indeed, if ever the injunction of the Preface to the Prayer Book, "that" (as respects saying and singing in churches) "all the whole realm shall have but one use," is to be followed, here we have the means in no inconsiderable degree. It is, in fact, the only work which, from the Reformation to the present time, has been at all calculated to produce uniformity in the singing of the Psalms.

### Correspondence.

To the Editor of the "Musical Times."

SIR,—Seeing in your paper that you kindly solicit notices of the progress of Singing Classes, I take the liberty of sending you some account of the Wanstead Choir for insertion, if you think it worthy of it.

Your readers must allow me to remind them that although the village of Wanstead is associated with the name of Mornington, it has not, until lately, manifested much of Lord Mornington's genius, at least, in the Church, where it ought to appear, if anywhere.

The choir has been formed about nine months, under the conduct of the Rev. John P. Wright, the curate, who has not only had the work of a conductor to perform, but also the work of teacher. Under such able direction the choir has made such rapid progress, that for some time past they have sung the *Venite*, *Jubilate*, *Magnificat*, *Nunc Dimittis*, and the metrical version of the Psalms.

On Monday, Oct. 1st, they met in the girls' schoolroom to partake of tea, &c., provided by some of the liberal and more wealthy of the parishioners. As grace they sung a "Sanctus," by Orlando Gibbons, upon which the Rev. Conductor made some interesting remarks, and on the excellence of the older English Church Music, congratulating his auditors on the brighter prospects for solid music, arising from the production of convenient and cheap copies of the excellent music which had so long lain dormant in dusty hiding places. At the conclusion of his interesting lecture, the choir proceeded to sing a variety of short Anthems and Psalm tunes, apparently much to the satisfaction of a large audience, comprising some of the more influential neighbouring inhabitants, including the Rev. W. P. Wigran, rector, and his lady.

I trust you will think with me, that such efforts to promote the more seemly worship of God, in his house, ought to be noticed and encouraged.

I am, Sir, yours much obliged,  
W. E.

Wanstead.